# THE NEW-YORK HISTORICAL SOCIETY QUARTERLY

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THE NEW-YORK HISTORICAL SOCIETY
QUARTERLY

VOLUME XXXIII JULY 1949 NUMBER 3

CHARLES E. BAKER, *Editor*

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THE NEW-YORK HISTORICAL SOCIETY IS NOT RESPONSIBLE
FOR STATEMENTS IN SIGNED ARTICLES

FENWICK BEEKMAN, M.D., PRESIDENT OF THE SOCIETY

By DeWitt M. Lockman, 1949

*Painted from life for The New-York Historical Society*

THE NEW-YORK
HISTORICAL SOCIETY
QUARTERLY
*July 1949*
VOLUME XXXIII NUMBER THREE
*New York: 170 Central Park West*

# UNKNOWN VIEWS OF OLD NEW YORK

*by* R. W. G. Vail

THIS is the second[1] of a series of views of New York City not previously published in the form in which they are now presented. They were collected by Ogden Goelet and were given to the Society by Mr. Lucius Wilmerding, a member of our Board of Trustees.

## II

*Saint-Mémin's View of New York from Mount Pitt, 1794*
*Watercolor Copy of a Lost Original*

CHARLES-Balthazar-Julien Févret de Saint-Mémin (1770–1852),[2] famous in this country for his portraits of eminent Americans, came to New York with his father in 1793 and, until he found a means of establishing himself, was the guest of John R. Livingston at his country place, Mount Pitt, northeast of the

VIEW OF THE CITY AND HARBOUR OF NEW YORK TAKEN FROM MOUNT PITT

Original Watercolor by C. B. J. F. de Saint-Mémin

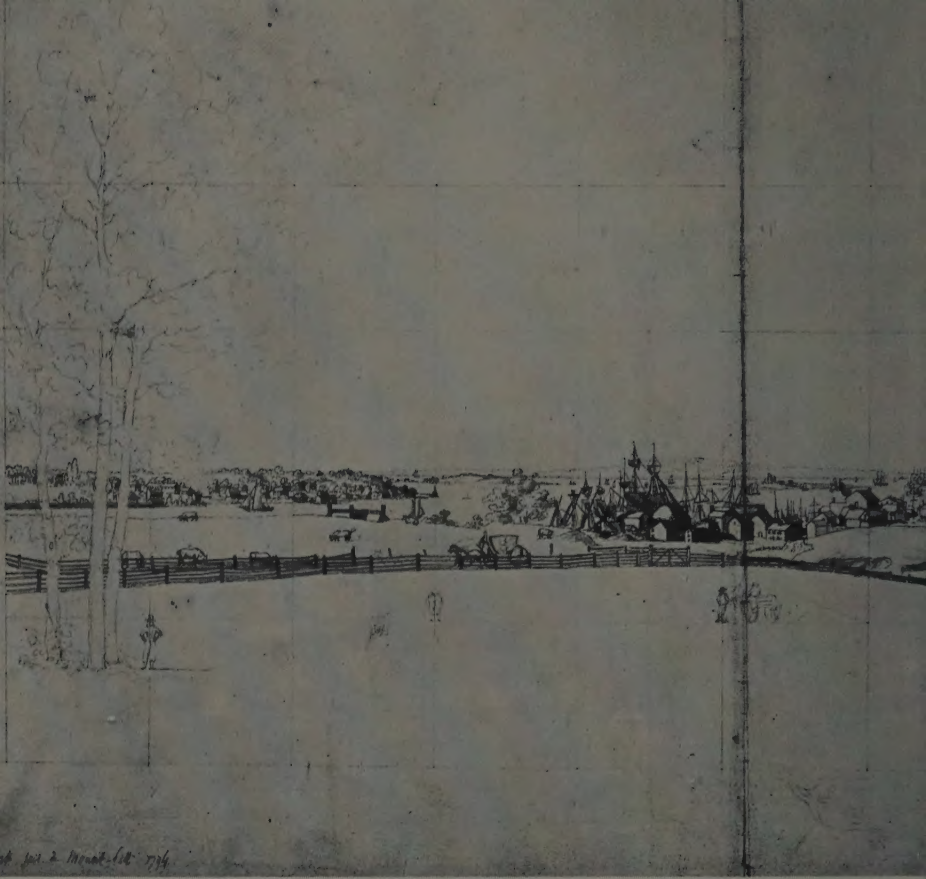
*Courtesy of Mr. Lewis Gouverneur Morris*

city. While staying with the Livingstons, he made a sketch of the city as seen from his host's home, from which he made a watercolor copy and later executed a copperplate print which, with another made from Long Island, he hand-colored and offered for sale to the public. In describing the episode, Livingston said:

"Charmed with the beauty of the landscape [as seen from Mount Pitt], M. de Saint Mémin made a very exact drawing of it. [As] there existed no other [on the market], we suggested to him the idea of engraving and spreading it. I introduced him myself to the public library [The New York Society Library?], where he learned from the Encyclopedia the first principles of engraving. He soon made himself a master of this art. He was endowed by nature with a strong will and a trained mind; had an extraordinary aptitude for all the sciences, remarkable skill, and perseverance equal to any proof."[3]

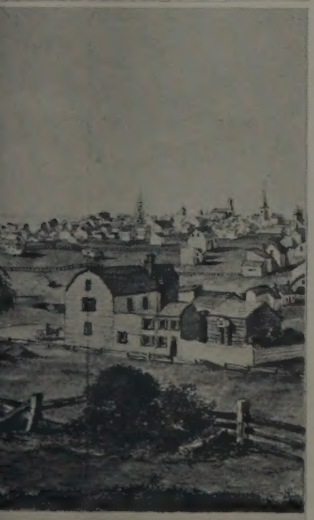
This lovely view has survived in five forms: a pencil sketch, two watercolors, a plain engraving, and the same hand-colored. Livingston tells us that the artist made an exact drawing of the view. Of course this might mean a pencil sketch or a watercolor drawing but let us start with the former.

An original unfinished pencil sketch (65.5 x 41 cm.), inscribed by the artist: *New York prit de Mount-Pitt 1794*, was bought from a bookseller on the Paris quays by John Anderson, Jr., in 1901 and sold by him to our Society in 1909.[4] It is ruled into squares, lacks the road, fields, cattle, and other details of the foreground, and it is evident that certain features were added later with a softer pencil, including the coach, men in middle foreground, and the trees at left. There were certainly no trees in the original drawing for the erasure of the original sketch back of the tree trunks is plainly seen. It may be, then, that this was the first trial sketch which the artist drew and kept by him as an aid in drawing his later watercolors and engraving. Or it may have been drawn after the watercolors as an aid in transferring the view to the copper. It seems more likely, however, that this was the original sketch preceding all other forms of the picture but



View of the City and Harbour of New York
taken from Mount Pitt
the Seat of John R. Livingston Esq.re

SAINT-MÉMIN'S ORIGINAL PENCIL SKETCH
INSCRIBED LOWER LEFT:
"NEW YORK PRIT DE MOUNT-PITT 1794"
*The New-York Historical Society*



UNIQUE COPY OF A LOST ORIGINAL
WATERCOLOR BY SAINT-MÉMIN

Watercolor copy by
Abram Hosier, *c.* 1890
For Francis' *Old New York*
extra-illustrated by Goelet

*Gift of Mr. Lucius Wilmerding, 1949*

VIEW OF THE CITY AND HARBOUR OF NEW YORK TAKEN FROM MOUNT PITT

Uncolored engraving by Saint-Ménin:
one of two known proofs before letters

*The New-York Historical Society*

that the trees and other details were added after the completion of the two watercolors but before the engraving was begun.

While Saint-Mémin was living with the Livingstons, he made a watercolor of this view for Colonel Henry Rutgers, whose chimney tops appear in the left middle-distance of the view. This original watercolor has been handed down in the Rutgers family and is now owned by Mr. Lewis Gouverneur Morris, one of the Society's trustees, who has generously permitted us to reproduce it here for the first time. This sketch lacks the coach, figures on the road, and most of the animals in the later versions. That the trees in the left foreground were added some time after the completion of the original drawing, is evident since the original view shows through the tree trunks. The rather nondescript trees

VIEW OF THE CITY OF NEW YORK TAKEN FROM LONG ISLAND

Uncolored engraving by Saint-Mémin
Unique copy with original one-line title
*The New-York Historical Society*

in this drawing were replaced by the decorative birches of the engraving. Since this watercolor had only the two cows in the foreground and originally had no trees at the left, it probably preceded the other watercolor which was much more completely developed.

Elaborating and improving this watercolor sketch, before the trees were added at the left of it, Saint-Mémin then painted another watercolor, perhaps for his patron, John R. Livingston, the original of which cannot now be found, if indeed it has not been destroyed. It was in existence in the 1890's, however, for at that time it was copied (colored surface, 46.8 x 16.7 cm.; over all, 51.6 x 26.2 cm.) with great care by a competent artist, obviously Abram Hosier, the copyist of the Long Island view described be-

VIEW OF THE CITY AND HARBOUR OF NEW YORK TAKEN FROM MOUNT PITT

Engraved and hand-colored by Saint-Mémin

*The New-York Historical Society*

low, a number of whose watercolors appear with this one in the Goelet-Wilmerding collection. Even the lettering of the inscription is an exact copy of that used by Saint-Mémin in the later engraving but with a fourth line of text which was omitted for lack of space in the finished print.

It will be noted that this watercolor has added a wealth of detail not in the other. The two figures in the foreground, the coach travelling along the road, several cattle—all are new, and there is a more detailed drawing of the buildings, shipping, etc., than in the earlier drawings or the later engraving. And there are no trees in the left foreground, showing that it is not copied from the other sketches or the engraving but from a lost original watercolor.

Why, then, were the trees added at the left of the picture when they were not in the original drawings? This question is easily answered when we put side by side the Society's uncolored engravings of the two views of the city which Saint-Mémin planned to issue as a matched pair. The *View of the City of New York taken from Long Island* (54 x 37.5 cm. over all), of which we have the unique copy with the original one-line title, has a tall tree at its right end, evidently added for its decorative quality and to give added height to the original long, narrow sketch. So, when the artist engraved the Mount Pitt view as a companion to the other, he added trees at the left, again to give the engraving more height and to balance the trees in the companion piece, for the engravings were designed to be hung side by side. Our uncolored copy of the Mount Pitt engraving (54.5 x 37.5 cm. over all) is one of two known proofs before letters. We also have in our collection the finished prints which Saint-Mémin colored by hand and supplied with French mats and engraved titles. The finished print of the Mount Pitt view is also reproduced with this article.

Mr. Noel Bleecker Fox has in his collection of New York views a watercolor copy of the *View of the City of New York taken from Long Island*, signed with initials and inscribed in pen-

cil on lower margin: *Water color by Hosier*. Mr. Fox says it is not identical with the engraving, for the watercolor "does not have the trees at the right end of the foreground or the group of persons and animals at the left end. Each ship in the river is of the same kind and in the same place as in the engraving but the small details are different." It measures 46.4 x 20 cm. within the border lines but not including the title. It is on paper about 56 x 31.4 cm. It is possible that this Hosier watercolor is also a copy of a lost original by Saint-Mémin. This would account for the absence of the trees and other details added in the later engraving, as in the Hosier copy of the Mount Pitt view in our collection. It is, then, probable that Saint-Mémin made long, narrow watercolors of both views without trees at end, that Hosier later copied these original watercolors, now lost, that Mr. Fox has the Long Island copy by Hosier and we the one of New York, and that Saint-Mémin added the tall trees and other details when he engraved the two views in order to improve them and make his prints taller and more artistic.

This pair of engraved and hand-colored views was considered by Stokes as "perhaps the most beautiful early views of New York in existence." He records eight known impressions of the view from Mount Pitt and five of that from Long Island.[5] The original copperplate of the latter is probably still preserved since it was in the R. T. H. Halsey Collection and some twenty-five modern restrikes are known to have been made from it.

The view from Mount Pitt shows quiet farming land in the foreground and the city and harbor in the distance. It is hard to believe that this scene is now in the heart of downtown New York but such is the case, for Stokes describes it as follows:

"Grand Street is seen in the immediate foreground, running almost parallel with the river. The road along which the two figures in the foreground are walking is a continuation of Clinton Street; the fence in the middle distance runs along Division Street, upon which thoroughfare a coach is proceeding in a northerly direction. The roof of the [Colonel Henry] Rutgers

house is seen at the left of the view, just under the point of Long Island. The little hamlet in the center of the view clustered around the United States Navy Yard and lay between Catherine and Rutgers Streets." [6]

[1] The first of the series, entitled: "N. Amsterdam ou N. Iork in Ameriq—," appeared in the April 1949 *Quarterly* at pages 97–101. Mr. Noel Bleecker Fox, a student and collector of early New York iconography, has pointed out certain corrections and explanations which we are glad to record. Page 97, second line from bottom: The earliest state of the Allardt map was signed by Hugo Allardt, the later state by Carolus. Page 100, line 3: This statement seems to imply that Seutter, as well as the other publishers, was Dutch, whereas he was a German living at Augsburg. Though we reproduced the Seutter view of about 1740, we did not wish to imply that this was its first edition. This map and view first appeared before 1730. It was used later by publishers in England and Germany as well as Holland.

[2] The best life of Saint-Mémin in English is contained in: *Saint-Mémin in Virginia* by Fillmore Norfleet (Richmond: 1942).

[3] Stokes, *Iconography of Manhattan Island*, I:440.

[4] *Ibid.*, I:439.

[5] Stokes and Haskell, *American Historic Prints*, pp. 67 and 72.

[6] *Ibid.*, p. 67; Stokes, *Iconography of Manhattan Island*, I:438.

# WILLS THEATRE.

L. C. WILLS, - - - - - Proprietor.

Saturday Evening, September 1st and 8th, 1900.

LOUIS C. WILLS in his REPERTOIRE OF SKETCHES.

PART I.

One act drama

## HIS LAST CHRISTMAS

By A. E. WILLS.

CAST.

Jonathan Trumbull.....A. E. Wills
Martin Crosby.....L. C. Wills
Place—Near Trenton. Scene—Jonathan Trumbull's Home. Time—1811.

MARCH.....Hands Across the Sea.....Sousa
MARCH.....Dewey.....Rosey

PART II.

One Act Farce

## SHAKE UND SHAKE ALIKE

By L. C. WILLS.

CAST.

Alphonse Smith, An Insurance Agent.....Louis C. Wills
Mike O'Finnigan, A Bricklayer's Clerk.....A. E. Wills
Scott.....Clifford Fountain
Time—Present. Scene I—Street, New York. Scene II—Apartment No. 52 King St.

SELECTION.....Singing Girl.....Herbert
PICCOLO SOLO.....Millie Polka.....Shannon

PART III.

One Act Comedy Drama

## STRATAGEM

By A. E. Wills.

CAST

Claude Duvall, An English Advocate.....Louis C. Wills
Pierre de la Frenee, Of the Police.....A. E. Wills
Time—18th Century. Place—Near London. Scene—Garden of Duvall.

THE ARMORER'S SONG—OPERA.....Robin Hood.....DeKoven
MARCH.....King Cotton.....Sousa

PART IV.

One Act Historical Drama

## THE QUEEN'S LETTER

By A. E. WILLS.

CAST.

Richelieu, Cardinal of France.....A. E. Wills
Louis D'Artagan, A Musketeer.....Louis C. Wills
Time—16th Century. Place—France. Scene—The Cardinal's Studio.

FINALE MARCH—OPERA.....Cyrano De Bergerac.....Smith

**NEXT ATTRACTION SEPTEMBER 15th, 1900.**

Drama of 14th Century

## THE WIG MAKER OF CREMONA.

4 Acts.

HENRY C. REIMER, Mgr. "The Popular Printer," 71 Broadway, Brooklyn.

WILLS THEATER PROGRAM, SEPTEMBER 1900

# A CELLAR THEATER IN BROOKLYN, 1900

*by* Louis C. Wills *

IN YOUR YOUTH did you ever engage in amateur theatricals? Did you ever try to put on a play in the parlor, using mother's best sheet for a curtain? Perhaps you were more fortunate and lived in a house where the dining-room and living-room adjoined and were separated by rolling doors. If you did, then I am sure you used the dining-room for a stage, the rolling doors for a curtain, and sat your audience of kid-friends in the living-room.

Well, when I was a boy, I had a theater in the cellar which reached some degree of fame, at least in the immediate neighborhood. This was all before the advent of the motion picture and the radio which have proven to be such a diversion for young people that they no longer appear to seek this outlet for exploiting their natural impulse to mimic and imitate.

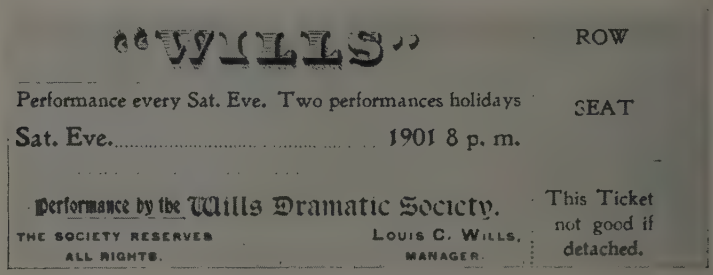
We lived in a private house in Brooklyn, with a fine dry cellar, and here it was that my little theater took form. After a few intermittent performances, my brother and I began to take our pastime very seriously. The height of the cellar was about eight feet, so the stage which my mother had built by a carpenter was just off the floor, a distance of about six inches.

The footlights consisted of a gas pipe with jets arranged about eight inches apart, each with a broad burner, and could be regulated from behind the scenes by turning the gas on high or low. A piece of tin on one side served as a reflector toward the stage and some chicken wire protected the front curtain from the flame of the lights.

The width of the cellar was about 20 feet and the stage covered

* Mr. Wills, who is Second Vice-President of this Society, was also an amateur journalist in his youth and contributed to the *Quarterly* of January 1947 an article on "The Fossils" of which he was then President.

a space of 15 by 15 feet, which left five feet to one side of the stage for excess scenery and properties. Beyond the stage this off-stage area extended to a space under the cellar stairs which provided the dressing-room equipped with hooks on one side wall for costumes and a long wide board with a mirror above on the opposite side to serve as the "make-up" table.


"WILLS"
ROW
Performance every Sat. Eve. Two performances holidays
SEAT
Sat. Eve. 1901 8 p. m.
Performance by the Wills Dramatic Society.
This Ticket not good if detached.
THE SOCIETY RESERVES ALL RIGHTS.
LOUIS C. WILLS, MANAGER.

WILLS THEATER TICKET, 1901

There was a little proscenium behind which was a painted front curtain. Lines of heavy picture wire hung across the stage at varying distances and on these the front curtain as well as a number of "flat drops" or scenes were run freely from side to side through small brass rings. One boy was assigned to the operation of the front curtain and other scenes strung on these wires as required during a particular play. He was cautioned to hold each curtain in the middle and at the top. This was important because it would insure smooth, quick movement and not reveal him to the audience. This simple method appeared from the front to be almost mechanical.

There were ten rows of seats consisting of benches built for the purpose, each capable of seating ten children. The benches were covered with plain muslin which was washed every few weeks to prevent the little girls in the audience from soiling their theater dresses. The seats were numbered "Row A Seat 1" etc. according to location and some patrons reserved the same seats throughout the season. The benches graduated in height so that small children could be comfortably seated in the front rows,

while the rear rows would find older boys with their legs dangling off the floor. The last two rows really corresponded to the gallery.

The price of admission was five cents, with the single exception of a certain rich boy whose desire for something special was accommodated with a windsor chair placed to the left in front of the stage. He paid 25 cents each week for this privilege and enjoyed his exclusive location which made him the envy of the rest of the audience.

Access to this cellar theater was through the basement of the house, which meant passing an open double door leading from the dining-room to the hall. Here, at the dining-room table, sat mother with a newspaper before her with at least one watchful eye on every boy or girl who entered.

The boys and girls came from beyond the immediate neighborhood, because the fame of this little playhouse had spread and the reputation for regular performances meant that a decision to attend the Wills show on any Saturday night could be made with certainty that a performance would be scheduled.

Many of the boys and most of the girls attended in their Sunday best while the smaller girls were usually brought to the door by one of their parents. Not infrequently, father or mother would accept the invitation of my mother to stay and see the performance, in consequence of which it was not unusual to have half a dozen or more parents present at a performance. As I remember back, many came more than once. Perhaps, it was like going to the circus.

Music was provided by means of an Edison home phonograph equipped with a giant brass horn which extended through the dressing-room so it could be operated out of view of the audience. Appropriate overtures and entr'acte selections were chosen.

A different play was presented each Saturday evening with matinee and evening performances on holidays. The evening performances began promptly at eight o'clock and concluded not later than nine. On holidays there was always a comedy for

the matinee and a drama at night. This went on for several years, and during the final year more than thirty different plays were produced without a single week's omission.

During several evenings each week it was necessary to prepare the scenery. Unbleached muslin was sewn together for curtains which corresponded to what are known professionally as "flat drops." These were painted with watercolors with a different scene on each side. There were interior sets, too, with doors and windows, and exteriors with trees and boulders. This part of the scenery called for a certain amount of carpentry and, when the frames were finished, they were covered with muslin and painted.

Two boys thus engaged were pretty busy, as well as intensely interested, and seldom were tempted by any outside activities which encouraged juvenile delinquency.

The plays produced usually followed the outline of some professional play my brother and I had seen—and we were frequent theater-goers, beginning at an early age. More than once, we unintentionally violated the copyright law by using some well-known title with only a semblance of the play itself.

From the beginning, I played the hero and my brother the villain and between us we carried the principal parts. This was for practical reasons, because we could always count on our own presence when Saturday night arrived. We would be home but it might be disastrous if our "star" was not permitted to go out some Saturday night. But beyond all this, being together, we could constantly plan each week's play as we worked evenings building the scenery for the current performance. An outline of each play was prepared and we would "ad lib" until we reached a planned climax. These periodic speeches were memorized to give a studied climax to each final curtain. We would have one full rehearsal on Friday evening with the outside members of the cast whose parts were usually small.

The repertoire included such titles as *Quo Vadis*, *Sherlock Holmes*, *Rupert of Hentzau*, *Monte Cristo*, *The Three Mus-*

WILLS THEATER CELLAR STAGE WITH HOME-MADE SET

Note phonograph horn protruding from the right and home-made reflectors for the gas footlights.

*keteers*, *The Only Way*, and many others. Nothing seemed too ambitious. There were occasional excursions into original productions.

It may be interesting to observe that no female character appeared in any play and there never was a hint of love. In later years, I was somewhat surprised to learn that it has been said no successful play was ever written without some love interest and the greater the love interest the greater the success. I am glad we did not know of this in our early youth, because it might have limited our style. As a matter of fact, our audiences, which numbered between 75 and 100 at each performance, liked our formula so well that we required no advertising or solicitation. Most of the tickets were sold during the last intermission of each performance for the following week.

As the perennial hero, my first entrance was always greeted with applause while my brother, who was the equally perennial villain, would have to halt his opening speech while a wild "hiss"

LOUIS C. WILLS ON STAGE, WILLS THEATER, 1900

*Left:* as the villain in "Sherlock Holmes"
*Right:* as D'Artagnan in "The Three Musketeers"

echoed through the audience. When we produced our version of *Sherlock Holmes*, my brother was anxious to play the name part because he felt he more nearly resembled William Gillette whose performance he admired. He had a further reason. He was a little taller and my uncle's raglan coat would look better on him. But the decision proved to be unfortunate. Sherlock Holmes played by my brother was hissed for all his accomplishments while I, cast as the villain, was lustily cheered for my constant deeds which were low and willful. Our patrons were greatly displeased to see me, the greatly admired hero, foiled by even such a character as Sherlock Holmes and, in the course of my customary curtain speech during the last intermission announcing "next

LOUIS C. WILLS AND HIS BROTHER, A. E. WILLS

As Sidney Carton and Charles Darnay in "A Tale of Two Cities"

week," I took pains to give assurance that such a mistake of miscasting would never again occur. Indeed, it was necessary to satisfy our patrons a few weeks later by repeating *Sherlock Holmes* with me in the title role, and the performance went over the second time with a bang!

Following all this, we graduated into producing plays at our church and then in various halls equipped with stage and lighting effects, because at this time Brooklyn was an unusually active center for amateur theatricals.

We learned from our experience that a better story could be told for older youths with a little suggestion of boy meets girl but we also discovered that if the love speeches were too warm, and called for embraces, we could not get anyone to play the parts. Young people were a little more reserved in those days and hesitated to appear before their parents and friends embracing or kissing, even in a stage play.

We learned, too, that a change of scenery during the performance was a slow and tedious process in a church hall or hired auditorium, even if the equipment was available. Not infrequently, when this was tried, a large part of the audience left before the final curtain. The scenic equipment of most places was usually standard, consisting of the inside of a room with three doors—one in the center and one on each side.

In casting a group of amateur players from a church or a local club, we discovered that no one wanted to accept a part which only appeared in one act. With this background, we set about to write plays after a formula which we thought would appeal to amateur groups and many of these were widely published and produced. Every play was in three acts and always called for the one scene throughout—an interior with three entrances—which could be set up in advance and required no change during the performance. There was a certain amount of love interest but no part ever called for a strong embrace or a kiss and every character appeared in every act, though some only for a brief moment.

We were always careful to engage an expert professional make-up artist and when he put a good wig and a crepe-hair beard or mustache on Joe so that he could not be readily recognized by his friends, his characterization was an assured success from the time of his first entrance. In those days, cosmetics were not so freely used by the girls and so, when the leading lady appeared with her eyes expertly treated and a complete face make-up, her natural beauty was complemented in the same manner as a professional and she was the envy of all her young admirers in the audience.

It was all a lot of fun and if you ever shared any of these experiences then your own memory will remind you of what has been left untold.

"CENTER CHURCH, NEW HAVEN"
Brown platter by J. & J. Jackson
*Collection of the Author*

"OCTAGON CHURCH BOSTON"
Blue teacup by unknown potter
*Collection of the Author*

# AMERICAN CHURCHES PICTURED ON OLD BLUE CHINA

*by* Arthur H. Merritt*

IN THE early part of the 19th century, when the English potters undertook to create a market for their tablewares in this country, it was natural that they should consider ways and means for promoting the commercial success of their enterprise. This led to the idea of decorating these wares with American views. What would be more likely to appeal to the pride and patriotism of their prospective customers than dinner sets decorated with views of their cities, historic monuments, public buildings, etc.? So thought the English potters and they were right, for on the tableware of that day was written the history of the United States from the landing of the Pilgrims in 1620 to the California gold rush in 1849. Among the many objects of interest used in the decoration of these wares, what could be more appealing to the American people than views of the churches in which they worshipped? And again they seem to have been right, for more than fifteen such churches, as far apart as Boston and New Orleans, were pictured on the tableware of our forefathers, by no less than ten different potters.

In addition to these examples in which the church was the center of attraction, partial views of many churches are also to be seen. On two of the several beautiful platters with views of New York City, the spires of eight churches are visible: Trinity, First Presbyterian, St. Paul's, Grace, Middle Dutch, Scotch Presbyterian, Brick Church, and St. George's. Partial views of the Brick Church and Trinity appear on the Park Theater and City Hotel dinner plates.

Additional views of unidentified churches in which little more

* Dr. Merritt, a trustee of this Society, D.D.S. and honorary D.Sc. of three universities, during the past quarter century, has contributed a number of articles on old blue china to specialized periodicals, including our own—all based on his large and comprehensive collection of historic Staffordshire ware.

than the spire is visible, are to be seen in views of other cities, such as Newburg, Hudson, Albany, Troy, Ballston Springs, Detroit, Sandusky, Baltimore, Philadelphia and Northampton, Massachusetts. There are doubtless others. Of this latter group, Ballston Springs is notable in presenting an almost full view of an attractive church with six rounded columns and a graceful three-section spire. An excellent profile view of the First Congregational Church in Northampton may also be seen on eight-inch vegetable dishes. Both of these latter views are reproductions of drawings by W. H. Bartlett and are found only in the lighter colors. Charles Meigh was the potter.

An illustrated article dealing with seven Staffordshire-ware church subjects appeared in *Old China* in 1902, and another and more comprehensive article by Mrs. Frank C. Smith, Jr., was published in *Avocations* in October 1938. To bring together in one article a list of all the churches at present known to have been represented as the principal subject on old Staffordshire is the purpose of this article.

## I

"*Octagon Church Boston*" took its name from its octagonal ground plan, though it was often referred to as the New South Unitarian Church to distinguish it from the "Old South." It was designed by Bulfinch, the architect of the Boston State House, and opened for worship in 1814. For many years it was regarded as the most beautiful church in Boston, which may explain why the Octagon Church was chosen by the English potters for the decoration of their wares instead of the more famous "Old North Church." (Illustrated on page 170.)

Views of the Octagon Church are most often seen on ten-inch soup plates by J. & W. Ridgway. They are also found on four- and four-and-one-half-inch cup plates by Ralph Stevenson and Williams. These are all in dark blue. An unknown potter made use of these and other church views on a teaset of various colors.

ST. PAUL'S CHURCH, BOSTON
Dark-blue platter by Ridgway
*Collection of the Author*

To the right of the Church may be seen the residence of Nathaniel Goddard, a well-known merchant, and at the left, the home of James H. Foster, a deacon of the Church. In the foreground one is afforded a view of Boston's rapid transit of a century ago.

In 1868 the Church was demolished to make way for business, for then as now, it would seem, the house of God must make way for the house of mammon.

## II

*St. Paul's Church, Boston*, now the Episcopal Cathedral, is usually pictured on small platters by Ridgway. It is also occasionally seen on small plates and, like the platters, in dark blue. The architects were Alexander Parris and Solomon Willard, the latter being the designer of the Bunker Hill Monument. As orig-

"ST. PAUL'S CHURCH NEW YORK"

Blue plate by Ralph Stevenson and Williams

*Collection of the Author*

[DR. MASON'S] CHURCH, NEW YORK

Blue soup plate by Andrew Stevenson

*The New-York Historical Society*

inally designed, it called for a bas-relief in the pediment, somewhat resembling the pediment sculptures of the Parthenon, depicting St. Paul preaching at Athens, but for reasons of economy, other and less costly material was used. The cornerstone was laid in 1819 and a year later the church was opened for worship. The building is one hundred and twelve feet in length with a portico across the front. Because of its Grecian lines it was once characterized by Phillips Brooks as "a triumph of architectural beauty." Beneath the floor there are several tombs, in one of which once rested the body of General Warren who fell at Bunker Hill. Like its namesake in New York, it is now surrounded by tall buildings which rob it of much of its beauty.

## III

"*St. Paul's Church New York.*" Of all the churches pictured on old Staffordshire, St. Paul's Chapel has the double distinction of being the oldest church represented on old Staffordshire, and at present the oldest public building on Manhattan Island, the cornerstone having been laid in 1764. It was designed by Thomas

McBean and has long been regarded as one of the finest examples of church architecture in America. At the time it was built it was located so far "out of town among the fields" as to arouse considerable criticism for being so far removed from the residences of the worshippers. It faced west, there being at that time no buildings between it and the Hudson River.

It was opened for service in 1766, which was made the occasion for an imposing ceremony consisting of a procession which included the Governor of the State, the Mayor of New York, the City Fathers, and the clergy in their ecclesiastical robes. Twenty-three years later another procession marched up Broadway to the Chapel, headed by George Washington, the newly inaugurated President of the United States, escorted by the Vice-President, John Adams, and by both houses of Congress. For the next two years Washington was a regular attendant at St. Paul's, the pew which he occupied being indicated by a marker. In 1794 the appearance of the Chapel was greatly improved by the addition of the spire which has since adorned it.

In 1818 the body of General Richard Montgomery, a one-time parishioner, was brought from Quebec, where it had rested for forty-three years, and interred in a vault under the chancel window specially prepared for it by act of Congress.

Beautiful views of the Chapel are to be seen on small dark-blue plates made by Ralph Stevenson and Williams.

## IV

"*Church in the City of New York*," popularly known as Dr. Mason's Church, and sometimes referred to as the Murray Street Church, was erected in 1812, at that time facing Columbia College. John McComb who designed it was the famous architect of the present New York City Hall. Nine of his drawings for the Church, including the signed ground plan, are now in the possession of The New-York Historical Society and are so listed by I. N. Phelps Stokes in his *Iconography of Manhattan Island*. Wil-

NEW YORK CATHOLIC CATHEDRAL
(ST. PATRICK'S)
Blue plate by Andrew Stevenson
*Collection of the Author*

STAUGHTON'S CHURCH,
PHILADELPHIA
Blue plate, maker unknown
*Collection of the Author*

liam Wilson, a wealthy parishioner, provided most of the funds for the new building, which was ninety-two feet in length by seventy-two feet in depth. It was built of red sandstone and surmounted by a steeple two hundred feet in height. Adjoining the Church was the pastor's residence. In 1841–42 the Church was taken down and the building material used in constructing its successor on Eighth Street.

Its pastor, Dr. John M. Mason, born in New York City, March 19, 1770, was the son of the Rev. Dr. John Mason and one of the founders of The New-York Historical Society. He graduated from Columbia College in 1789, after which he spent one year at the University of Edinburgh in preparation for the ministry. Following the death of his father in 1792, he was invited to become pastor of his father's church in Cedar Street. In 1810, the congregation having outgrown the Cedar Street Church, steps were taken to build a new and larger church in Murray Street, the cornerstone of which was laid May 29, 1811. It was this church that became known as "Dr. Mason's Church."

Dr. Mason was a man of boundless energy, interested in many civic activities, a pulpit orator without a peer and an intimate

friend of Alexander Hamilton. In addition to his duties as pastor, which were many and varied, he spent five mornings each week for several years, as a lecturer at Columbia, of which he was a trustee for more than twenty years. At the same time he devoted his afternoons to the Theological Seminary, in which he held a professorship.

On May 13, 1793, Dr. Mason married Ann Lefferts. To them were born five sons, two of whom became clergymen, and two daughters, both of whom married clergymen. His death occurred December 26, 1829, at the age of fifty-nine.

Views of Dr. Mason's Church may be seen on six-inch plates by Joseph Stubbs and on ten-inch soup plates by Andrew Stevenson. The latter are the more rare. They are found only in dark blue.

## V

*New York Catholic Cathedral* (St. Patrick's) was the second Catholic Church to be built in New York City. It was located at the corner of Prince and Mott Streets, where the cornerstone was laid in 1809. At the time of its consecration in 1815, it was the largest church building in New York, being one hundred and twenty feet in length by nearly one hundred feet in height. It was destroyed by fire in 1866 and rebuilt two years later. Views of it may be seen on five-and-three-fourths-inch and six-and-one-half-inch plates and on small sauce boats—all in dark blue. Andrew Stevenson was the potter.

## VI

"*The Late Protestant Dutch Church in the City of Albany*, erected in 1715—pulled down in 1806." The early settlers in Albany worshipped in a log house whose pastor was paid by the Patroon, Kiliaen Van Rensselaer. This was in 1642. In 1647 a stone meetinghouse was built, the completion of which is reported to have been celebrated by the consumption of one hundred and twenty-eight gallons of liquor.

The church pictured on old Staffordshire was erected in 1715 and contained several memorial windows contributed by members. It was built of stone and illustrates one of the earliest types of church architecture in America. In 1806 it was demolished, much of the material being incorporated in the Second Reformed Church located on South Street in Albany. (Illustrated, page 183.)

Views of the old Dutch church may be seen on water pitchers and on a vegetable dish nine and one-half inches square, the cover being decorated with portraits of Washington, Jefferson, Clinton, and Lafayette. Andrew Stevenson and Ralph Stevenson and Williams were the potters. Found only in dark blue.

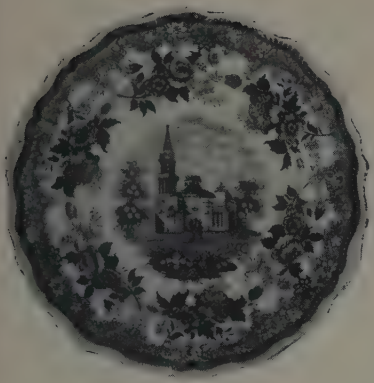
## VII

"*Staughton's Church, Philadelphia.*" The City of Brotherly Love boasts of but one church chosen by the English potters for the decoration of their tableware. This was known as Staughton's Church. It was located on Samson Street between Eighth and Ninth Streets and was of striking appearance, having been designed by John Mills in the form of an amphitheater with a seating capacity of 2,500. Its pastor was the Rev. William Staughton, an eloquent Baptist preacher who so stamped his personality on the Church that it bore his name long after his resignation in 1823. It was dedicated in August 1812. (Illustrated, page 176.)

Views of the Church are found on five- and eight-inch blue plates, on cup plates (also blue), and on a teaset in various colors. J. & W. Ridgway and Ralph Stevenson and Williams were the potters, plus the unknown maker of the teaset.

## VIII

"*At Richmond Virginia.*" This is a view of a church that never existed except as an architect's drawing. It was made from an engraving entitled: "Episcopal Church at Richmond Virginia."



"AT RICHMOND VIRGINIA"—
REJECTED ARCHITECT'S DRAWING
Maroon Staffordshire plate
by J. and J. Jackson
*Collection of the Author*

NEW ORLEANS OLD CATHEDRAL
"MUNICIPALITY NO. ONE"
Plate, maker unknown
From Barber's *Anglo-American Pottery*

For some unknown reason, the plans as drawn by the architect, Robert Mills, were not accepted. Later, other plans were made from which a church known as the Monumental Church was erected in 1813 in commemoration of those who perished in a theater fire at Richmond in 1811. Views are seen on seven-inch plates of various colors except dark blue. J. and J. Jackson were the potters.

## IX

*New Orleans Old Cathedral: "Municipality No. One."* Among collectors this is one of the less well-known of the several churches represented on old Staffordshire. Apparently only a few were made. It is listed by Barber (who also illustrates it) under "Designs in Various Colors. Mostly by Unknown Makers."

Of Spanish architecture, it was erected in 1794 on the site of a church built in 1724 and destroyed by fire in 1788. It fronts on Jackson Square and is now known as St. Louis Cathedral.

It was in this square that transfer of the Louisiana Colony from

Spain to France took place in 1800 and where, in 1803, transfer from France to the United States occurred, following the Louisiana Purchase by Jefferson.

The price paid by the government of the United States was fifteen million dollars, or about three cents an acre. Jefferson appears to have been a little dubious about the transaction, for he is reported to have said it would probably be a thousand years before that part of the Purchase east of the Mississippi River would be settled. The chief factor in upsetting Jefferson's prophesy was transportation, for in 1803 rapid transit was limited to the oxcart and the prairie schooner.

At present a statue of Andrew Jackson, made famous for his part in the Battle of New Orleans, may be seen facing the park. Potter unknown.

## X

"*Winter View of Pittsfield Mass.*" On the various items of tableware bearing this title, and having as its chief object of interest the historic Pittsfield Elm, may be seen two churches. Of these the larger one—a Congregational church erected in 1793 (the successor to one built in 1761)—was designed by Bulfinch and at one time was known as the "Bulfinch Meeting House." Its over-all dimensions were fifty by eighty feet. It was badly damaged by fire in 1855 and was removed to another site where it was utilized as a gymnasium by the Young Ladies Institute and later as a ballroom by the Maplewood Hotel. It was razed in 1939. To the right may be seen the Town Hall and at the left the First Baptist Church, built in 1827 on the burial-ground donated by the Town Fathers.

"The introduction of this building into the view, dates the making of these plates as between 1827–1830 for in the latter year the maker, Clews, retired from business."*

Prominent in the "Winter View of Pittsfield" is the Pittsfield Elm under which the Minute Men of Berkshire County were

* There is some evidence that Clews continued in business until 1836.

"WINTER VIEW OF PITTSFIELD MASS."
Showing: Pittsfield Elm, Bulfinch Meeting House, First Baptist Church
Blue Staffordshire platter by James and Ralph Clews
*Collection of the Author*

organized in the early days of the American Revolution by the Rev. Thomas Allen, pastor of the Church and one of six brothers in the Continental Army.

In the foreground may be seen a woman locally known as "Crazy Sue," one of those quaint characters that may be found in almost any small town. The story is told of her that one Sunday as she was strolling through the fields in the vicinity of Pittsfield, she came upon a group of children engaged in picking berries. After admonishing them on the wickedness of picking berries on Sunday, she told them to kneel down and pray to be forgiven. And while they were engaged in their penitential prayers, she ate up their berries. When they remonstrated with her,

"YALE COLLEGE"
Pink saucer by Thomas Godwin
*Collection of Mr. & Mrs. William E. Cross*

MORMON TEMPLE, NAUVOO, ILLINOIS
Medium blue plate by J. Twigg
*Coe Collection, Yale University*

she replied, "It serves you right. You should have remembered that the Bible says, 'Watch and pray.'"

The so-called Pittsfield Elm items are many, varying in size from small cup plates to large platters, all in deep rich blue. Many beautiful specimens may be seen in the Pittsfield Historical Museum. James and Ralph Clews were the potters.

## XI

"*Center Church, New Haven.*" This is the name by which the First Congregational Church of that City is popularly known, having been so named because it was at one time the center building in a row of three churches. The Church was originally built in 1639. The present edifice, erected in 1812–14 and the fourth bearing the name, was designed by Ithiel Town. At the right may be seen the Connecticut State House, also designed by Town and erected in 1828.

Views of the Center Church are to be found on small platters of various colors bearing the title "Newhaven Connecticut." It is one of the very rare church views. J. and J. Jackson were the potters. (Illustrated, page 170.)

XII

"*Yale College & State House, New Haven.*" On no less than eight different items of Staffordshire ware bearing the above or similar title, may be seen at the extreme right a building with a three-section spire. This was known as the North Church. It was built in 1815 and is one of the few remaining churches pictured on old Staffordshire. To the left of it and partly hidden by the Connecticut State House, is a view of Trinity Church. From the artist's standpoint, views of the churches were incidental parts of the picture. Yale College and the State House were made the centers of attraction.

Views similar to the illustration were made use of by several potters in the decoration of their wares and always in the lighter colors. The accompanying illustration appears on saucers and is made from a drawing by Bartlett. Thomas Godwin was the potter.

"THE LATE PROTESTANT DUTCH CHURCH IN THE CITY OF ALBANY"

Vegetable dish by Andrew and Ralph Stevenson and Williams

*Collection of the Author*

## XIII

"*Utica.*" On various items of Staffordshire ware labeled "Utica," may be seen several substantial buildings on either side of two streets. At the end of one of these streets a church is clearly visible with an imposing spire in five sections. A less pretentious building, apparently a church, may also be seen in the distance on the street to the right. Their identity is not known. Partial views of the drawing by Bartlett, showing a large church in the background, were made use of by Meigh in the decoration of cups and saucers. The same view occasionally appears on small plates, all light blue in color.

A much more satisfactory rendering of Bartlett's drawing is seen on eleven- by nine-inch platters and less often on small pitchers as shown in accompanying illustration. They are in medium blue and by Thomas Godwin.

UTICA
Light-blue pitcher
by Thomas Godwin
*Collection of Mr. & Mrs. William E. Cross*

## XIV

"*Mormon Temple*." Of all the American churches pictured on old blue china and listed as Staffordshire ware, the rarest and most enigmatic is the Mormon Temple. Few collectors have ever seen one and not a few have doubted its existence. Barber and Larsen both list it and give the name of the potter as "J. Twigg & Co." They describe it as "Tabernacle in center. Names of brethren in border." The plate reproduced in the accompanying illustration is in the Coe Collection at Yale, and is described by Miss Dorothy Bridgwater, Assistant Reference Librarian there, as follows: "The plate is 25 centimeters in diameter, white in color with the decoration in medium blue. Around the view of the Temple are these words: 'The House of the Lord Built by the Church of Jesus Christ of Latter Day Saints. Commenced April 6 A.D. 1841—Holiness to the Lord.'

"On the outer rim are the names of 'President Brigham Young, Joseph Smith, Patriarch Heber C. Kimball, Orson Hyde, Parley P. Pratt, Wilford Woodruff, John Taylor, George A. Smith, Amasa Lyman, Ezra T. Benson, George Miller and Newell Whitney.'" (Illustrated, page 182.)

It is further stated that the plate is listed in the Coe Collection as a "soup plate" but that the president of the Utah State Historical Society who saw it at Yale described it as a "sacramental plate."

The plate is obviously not Staffordshire ware and was probably made in this country, possibly in Nauvoo in the early 1840's.

In the *Dictionary of American History* the following statement is made: "In 1839, upon their expulsion from Missouri, the Mormons . . . purchased the embryonic town of Commerce in Hancock County, Ill., changed its name to Nauvoo, and prepared to make it the capital of their faith. The city grew rapidly, attracting Mormons from the East and converts from Europe, especially England. Figures are unreliable, but its population was at least 12,000 in 1845, which was larger than any other city in

Illinois at the time.* Nauvoo seemed also to be prosperous. Evidences of wealth were the temple, begun in 1841 and completed five years later at a cost of $1,000,000, the Nauvoo House and other pretentious structures. But the prosperity was hollow, being dependent principally upon the money brought to the community by the ever-growing stream of newcomers. By 1845 poverty was widespread, and if the exodus forced by the Mormon War had not taken place, economic collapse probably would have occurred."

Some idea of the sentiment which precipitated the "Mormon War" may be gained by the following contemporary letter (recently acquired by the Chicago Historical Society) which illustrates the bitter anti-Mormon feeling responsible for their migration shortly afterward from their Illinois home:

Camden [Illinois], July 18, 1845

Rev. Cyrus Dickson

My dear son—Before this you have probably heard of the awful murder of George Davenport [founder of Davenport, Iowa] on Rock Island on the 4th inst., when his family was all absent attending the Sabeth School Selibration in town. He being left alone a band of murderers broke into his house and shot him through the thigh, then blindfolded him & dragd. him upstairs by the neck. He fainted before they got his money. They gave him water & resussatated [him], made him tell where his money was, then robd. him of his gold watch and $600 in money, then made their escape. He died at 10 o'clock that night. It producd. a great excitement. The murderers has not [been] taken yet. There is $500 reward offered. We have one in prison, on suspition. It is generally supposd. that they were Mormons. Two Mormons were hanged at Burlington [Iowa] on the 15th for murder. We have one old sinner in our jail that is to be hangd. on the 30th inst. We have no doubt of his guilt. It is hard to tell what will become of those Mormons: They have got to be subdued, either by the sword or the Gospel, & I have no idea that it will be the latter. . . .

Wm. Dickson.

In *American Potters and Potteries*, John Ramsay states that several of the religious communities in the Middle West had their own potters and mentions in particular the Mormons of

* One writer gives the population as 20,000.

Nauvoo. J. H. Kennedy in his book, *Early Days of Mormonism* (New York: 1888), reports that a short time after the Mormons settled in Nauvoo, they had several industries including a "manufactory of chinaware."

The plate is clearly marked "J. Twigg," with no other description. From the foregoing it is evident that the Mormon plate is not Staffordshire ware and that it was probably made in this country, possibly in Nauvoo sometime in the early 1840's.

ACKNOWLEDGMENTS

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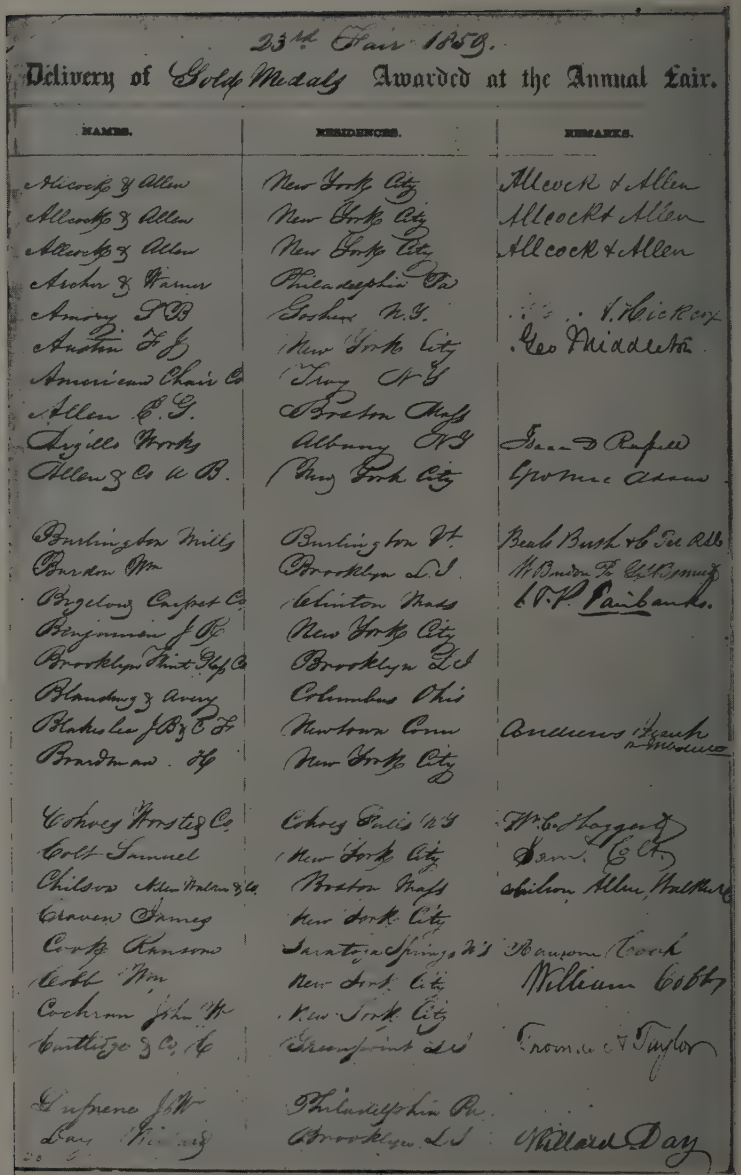
Mrs. Ellouise Baker Larsen, Author: *American Historical Views on Staffordshire China.*

Mrs. Frank C. Smith, Jr., *Avocations*, October 1938.

Miss Julia D. Sophronia Snow, Personal Communication.

R. W. G. Vail, Director, The New-York Historical Society.



23rd Fair 1859.

Delivery of Gold Medals Awarded at the Annual Fair.

| NAMES. | RESIDENCE. | REMARKS. |
|---|---|---|
| Allcock & Allen | New York City | Allcock & Allen |
| Allcock & Allen | New York City | Allcock & Allen |
| Allcock & Allen | New York City | Allcock & Allen |
| Archer & Warner | Philadelphia Pa | |
| Amory P B | Goshen N.Y. | V. Hickey |
| Austin F J | New York City | Geo Middleton |
| American Chair Co | Troy N Y | |
| Allen C. G. | Boston Mass | |
| Argills Works | Albany N Y | Jas D Russell |
| Allen & Co A B. | New York City | Cyrus Adams |
| Burlington Mills | Burlington Vt. | Beals Bush & Co Jas Ralls |
| Burden Wm | Brooklyn L I | H Burden Jr. C.H. Smith |
| Bigelow Carpet Co | Clinton Mass | E & T. Fairbanks. |
| Benjamin J R | New York City | |
| Brooklyn Print Mfg Co | Brooklyn L I | |
| Blandburg & Avery | Columbus Ohio | |
| Hakeslee J B & Co | Newtown Conn | Andrews Hawley & Wheeler |
| Boardman H | New York City | |
| Cohoes Iron Wks Co | Cohoes Falls N Y | W. C. Haggard |
| Colt Samuel | New York City | Sam. Colt |
| Chilson Allen Wallace & Co | Boston Mass | Chilson Allen, Wallace |
| Craven James | New York City | |
| Cook Ransom | Saratoga Springs N Y | Ransom Cook |
| Cobb Wm | New York City | William Cobb |
| Cochran John W | New York City | |
| Cuttle Jr & Co A | Greenpoint L I | Thomas A Taylor |
| Dupree J W | Philadelphia Pa | |
| Day [illegible] | Brooklyn L I | Willard Day |

LIST OF GOLD MEDALS DELIVERED AT THE 1850 FAIR

Receipted by Samuel Colt, 6th from bottom, right column
From Register of Premiums of the American Institute

*The New-York Historical Society*

*Courtesy, Wadsworth Atheneum*

# SAMUEL COLT'S MEDALS FROM THE AMERICAN INSTITUTE*

*by* John E. Parsons[1]

DURING the twenty years following the issuance of his patent of 1836, Samuel Colt was the recipient from the American Institute of the City of New York of a series of gold medals for his revolving firearms. There is brief mention of these prizes in *Armsmear*, a memorial volume published shortly after Colt's death, wherein a list of his honors is given. The medals themselves are preserved in the Colt collection of the Wadsworth Atheneum at Hartford, Connecticut. Only recently has the background of the awards, as detailed in the manuscript records of the American Institute, become available for study. These records, covering the period of approximately a century after 1825, were given in 1948 to the library of The New-York Historical Society. They contain among other things a mine of information on mechanical contrivances produced in this country during the early part of the last century. As regards firearms, only one of many categories exhibited at the annual fairs held by the Institute, the reports of the judges provide appraisals and descriptions truly contemporaneous with the inventions examined.

* Copyright 1949—John E. Parsons.

[1] Mr. Parsons is also author of: *Catalogue of a Loan Exhibition of Percussion Colt Revolvers and Conversions 1836–1873*, Metropolitan Museum of Art, 1942; "Cartridge Deringers," *The Gun Collector*, November 1948; "The Thuer Conversion," *American Rifleman*, April 1949.

The glimpse into the past thus afforded gives these documents a character and value quite unique in the present day.

It is noteworthy that only once did Samuel Colt exhibit his revolvers at the Institute without winning a prize, and only once did he come off with less than the highest award. The first occasion on which Colt's arms were exhibited was at the Tenth Annual Fair of the Institute held at Niblo's Garden in New York City in October 1837. This was the year following their patenting and before many had been sold to the public. The Patent Arms Manufacturing Company, which undertook the manufacture of the arms under Colt's patent at Paterson, New Jersey, had only recently begun production. The judges of firearms, who seemed particularly impressed by the celerity of fire of Colt's revolving rifle, but characterized his pistols as "fit only for military uses," recommended the award of a gold medal in the following report:

*1076.* Colts Rifle—with 10 chambered cylinder . . .

Gold Medal.

The time consumed in shooting 50 Balls, Loading the same Britch with powder & Ball, from the powder & Ball flask, and priming with per caps—occupied 8¾ minutes—40 Balls were fired at a mark—12 by 30 inches—3½ inches thick—23 hit the Target and each Ball cut thru the Target at 40 yds

The rifle was Loaded & fired by Mr. Colt himself;

Experiments were made afterward by placing powder around the Balls and caps of the adjoining chambers—in small quantities—which on firing did not communicate—, the rifle in this proof was held in such position as would be least likkely to spill the powder

*1071.*—Revolving chambered pistols—Best fit only for Military uses

. . . . . .

*New York, 20 Octo^r 1837.*

John P. Moore
Wm. H. Smith
Adam W. Spies

This recommendation was confirmed by the managers of the fair, who bestowed on Samuel Colt a gold medal "for the best specimen of many chambered cylinder rifles." That there was

PATENT ARMS MANUFACTURING COMPANY.

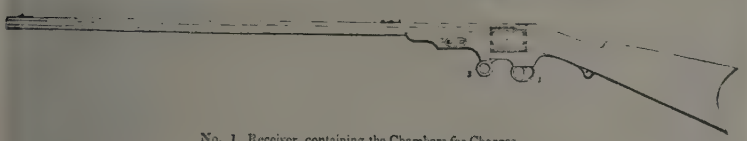
*No. 155 Broadway, New-York.*

# MANUFACTURERS OF REPEATING RIFLES,

## SHOT GUNS, CARBINES AND PISTOLS, OF ALL SIZES.

**(Colt's Patent.)**

## DIRECTIONS FOR THE RIFLE.



No. 1. Receiver, containing the Chambers for Charges.
2. Wedge, for holding the Barrel on the Pin.
3. The Lever which revolves the Receiver and cocks the Rifle.
4. Trigger.

1st. Grasp the Rifle with the left hand and rest the Breach on the thigh, with the guard outwards.

2d Place the finger of the left hand on the spring on the guard, then with the fore finger of the *right hand* in the Lever, resting the *thumb* on the guard, bring the Rifle to half cock, and secure it with the spring in the guard.

3d The Cylinder is charged with powder from a flask turning it from *right* to *left*, with the thumb and finger of the *left hand*, then place the balls on the top of the powder, and press them down with the lever, without wad or patch.

4th. Put on the caps with the Primer (or finger) turning the cylinder from *left* to *right*.

### CAUTION.

1st After having discharged one chamber, while cocking for the next, keep the Rifle on a level, or depress the muzzle to prevent the pieces of exploded caps from falling into the cock.

2d Never snap the hammer on the naked cones; as it will prevent the caps going on, and otherwise injure the cone.

3d Keep the pin in which the cylinder turns, perfectly clean, free from rust, and occasionally put a little oil on it; otherwise will not turn freely.

4th Always clean the Rifle immediately after using it.—A drop of oil on each ball after the cylinder is charged, increases accuracy of shooting.—Less or weaker powder is required for this, than any other arms, as will be found on trial.

INSTRUCTION SHEET FOR COLT'S REPEATING RIFLE, 1838

Rare copy previously not reproduced

*Collection of the Author*

criticism of the award is implied by entries in the *Journal of the American Institute*, such as the following from the November 1837 issue:

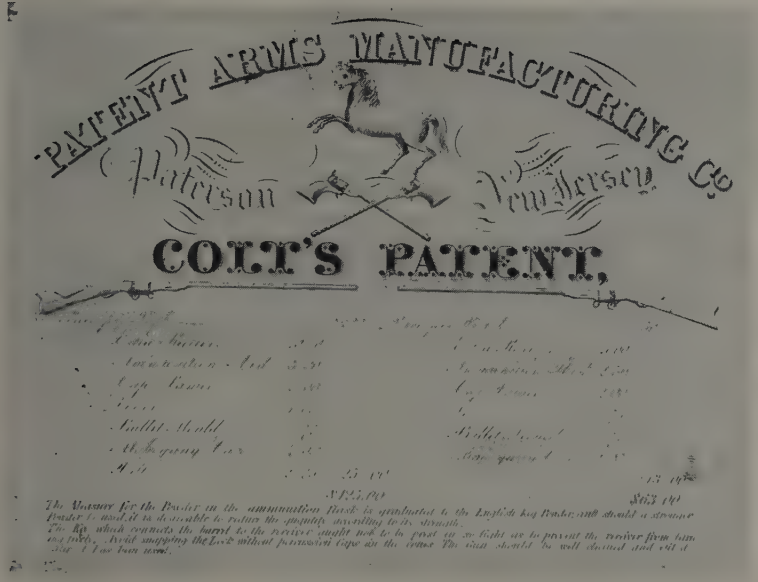
> The award of a gold medal to Mr. Colt is founded on the decision of competent and respectable judges, and seems to afford another, among innumerable instances, which show that improvement has no stopping place. It is not the business of the Institute to investigate the origin of inventions. That duty devolves on the patent office, and the judicial tribunals which our patent laws provide. Some have expressed apprehension that the perfection of fire-arms may lead to extended destruction of human life. The analogy derived from gunpowder, affords a complete answer. All the great inventions of the world have tended to humanize and civilize. The genius of the arts is averse to bloodshed, and wars will diminish in proportion as the arts progress and engross the attention and the exertions of mankind.

With like import, an issue of the next spring stated, after noting that 50 Colt rifles had been purchased by the United States Government for use in the Seminole War:

> The justice of the award of a gold medal to Mr. Colt, at the last fair, may now be considered as established beyond all controversy. The company, who are engaged in manufacturing fire-arms on an extensive scale, such as rifles, pistols, &c., are established at Paterson, New-Jersey, and offer them for sale here, at 155 Broadway. The demand is almost incredible. Mr. Colt is solicited to visit Europe. We are proud to state that he is a member of our Institute, on the list with the Blanchards, Bogardus's, and Crams; names not only found in the patent office, but associated as inventors with beneficial labour saving machines and improvements in every part of our country.

In the 1838 fair of the Institute Colt again exhibited revolving pistols and a rifle. He received a diploma in lieu of another gold medal "for the best specimens of many chambered rifles, for accuracy, celerity of fire, and beauty of workmanship." The judges' report, more critical than the previous year, stated:

> *Colts Rifle*. To load the cylinder 8 chambers—56 seconds—when facilitated by the aid of a patent flask which delivers 8 charges of powder at once from one end and 8 balls from the other also with the aid of a lever to force the balls in—,The cylinder was loaded with powder & Balls 5 times and 40 shots delivered, 37 of which took effect in a Target




RARE TRADE CARD, *c.* 1838

*Collection of the Author*

of less than 20 Inches diameter at a distance of about 60 feet,—whole time of loading & firing the 40 Shots—7 minutes and 10 seconds. The cylinder taken from the barrel was loaded & *dipped in water*, and on being re-attached—6 charges out of 8 were fired without difficulty For celerity joined with accuracy of operation the rifle with *all the necessary implements* is a superior article, the chambers of the cylinder are so arranged that there is no danger of fire communicating from one to another—For military uses where an armorer can be conveniently had this rifle would be of great utility, but in the far west where good mechanics are not Easily found, it would be less useful as any part becoming out of repair renders the whole unserviceable

. . . . . .

*Colts Pistols.* Revolving 5 chambers delivered 5 shots in 3 seconds, with the use of *both* hands.

. . . . . .

*New York October 25th 1838*

Wm. H. Smith
John P. Moore

At the fairs of 1839 and 1840 Colt arms were exhibited and again awarded diplomas. A special committee of judges was appointed in 1841 to pass on a new model of Colt carbine of which 160 had already been purchased by the War Department. The committee's report, which resulted in the award of a second gold medal by the Institute to Colt, is revealing as to military prejudices of the period:

The Committee on behalf of the American Institute, appointed to examine and report on Mr. Colts repeating Carbine, respectfully report—

That on Thursday 21st inst by appointment in company of the Mayor and Common Council of New York, they met in the Park about Forty Gentlemen, called the Paterson Voluntiers, armed with Colt's repeating Carbine.

Your Committee witnessed first the Company drill, which showed the Carbine, in all respects, equal to the common Rifle, for this purpose.

They next witnessed the firing, by sections, the rapidity of which, though performed by persons somewhat inexperienced was truly astonishing.

On timing the loading capping and firing the following was the result.

A section of eight men, commenced and finished loading and capping for six charges, in two minutes

They commenced and finished discharging the same in 30 Seconds.

One man loaded, capped, and fired, Twenty Four Times, in three minutes and forty five seconds, and this we were informed, was all done by men, who then had but little experience in the use of these fire arms.

Your Committee are aware, that many objections have been made to the use of these arms in our regular service, three only however do they consider worthy of a passing notice One is that these arms are objected to, on the ground, that the soldier with the common musket, loads and fires, too fast to have all his shots effective, owing to smoke and other attendant causes, but your Committee do not see the evil of being ready with six charges in his gun, rather than in his cartridge box, as he then would be enabled to take advantage, of evry circumstance in moving rapidly and victoriously forward, or enabling him to make, an honourable and safe retreat.

The other objections which has been made, refers to the construction of the arms

One of which was, that the dead caps, so interfered with the revolving cylinder, that it would not act, after two or three discharges, untill it was taken off and replaced

The other objection is, that in the hands of the inexperienced or unskillful, more than one barrell might be discharged at once, and also a risk of the barrell bursting backwards thus endangering the safety of the operator, and those around.

These objections are noticed in the following description of the Carbine, and it's improvements during the last twelve or Eighteen months, which shows them, to be entirely imaginary and groundless.

## *A Description of*
## *COLT'S REPEATING CARBINE*

Originally had two cylinders with Six chambers each, the cylinder then came Square up to the shock or lock part not leaving Space for the exploded caps.

The loading was performed by taking off the barrel and charging the chambers with powder and ball, then reversing the cylinder the caps were put on, the cylinder again reversed & the barrel put on and fastened by a wedge or key & was ready for firing.

Present State of the Carbine.

Only one cylinder is used. The cylinder is rounded off leaving sufficient space for the exploded caps to fall off, thereby obviating a serious difficulty which had been made to these arms, viz the exploded caps catching upon the side of the piece and preventing the cylinders from revolving, rendering the piece useless until the barrel should be taken off and freed from the exploded caps. This as well as having the rammer or lever attached to the Barrel, a most ingenious invention, has been done within the last year. The Carbine is now loaded without taking off the Barrel, by half cocking the gun, when the cylinder revolves it is then loaded with a very ingenious & simple powder flask, the Balls are laid on the mouth of the chamber & rammed down with the attached rammer or lever, the caps are put on without taking off the cylinder with a capholder, which has several improvements. These improvements obviate the difficulty of taking off the Barrel & cylinder for the purpose of loading, a difficulty which has been a very serious objection to their introduction into the service, but in their present state a more perfect weapon or one better adapted for military service could not be conceived.

A few men armed with this arm would be almost invincible from any force that could be brought against them. Your Committee therefore recommend that if gold & silver medals have been awarded to these fire arms a diploma be now given.

GURDON I. LEEDS
W. P. DISOSWAY

Despite the favorable showing of its products, the Patent Arms Manufacturing Company went into bankruptcy in 1841, and Colt arms did not appear at the fairs of the Institute for several years thereafter. In 1844, however, their inventor was the recipient of a third gold medal from the Institute for the development of waterproof cartridges. After a thorough test of the new ammunition, a committee of Army and Navy officers expressed their enthusiasm in the following language:

> The result of the experiments have fully satisfied us that not only great economy of labor & time is saved by the use of Colts Cartridges, but the danger to those in charge of the gun greatly diminished. We believe also that Colts Cartridges can be packed with greater advantage and with more safety than any others we have seen. The Cartridge can be introduced with advantage for musketry and the heavy cartridge box be dispensed with. Armies too after fording streams will find their ammunition ready for immediate use. After mature consideration of all these advantages we recommend with confidence the invention—and we predict the time is not distant when Colts water proof cartridges must be brought into general use.
>
> Jas. Mc. McIntosh, U.S.N.
> A. Godwin, B.G.
> *Passaic, of N. Jersey*
> J E Underhill
> *Bgr Genl of N.Y.S.I.*
> Jas. Bankhead
> *Col 2 Regt Arty*

The only silver medal awarded to Colt arms by the Institute was bestowed in 1845, when John Ehlers, the treasurer of the defunct Patent Arms Manufacturing Company, exhibited a case of its products. The judges of firearms reported them "well known as Colt's Fire Arms. They are deserving special notice for their efficiency as a most formidable weapon for defense." Possibly the fact that Samuel Colt did not himself sponsor the exhibit had to do with the Institute's going, so to speak, off the gold standard. In that year no other firearms received a higher premium than silver.

To students of the Colt revolver the ultimate resumption of its manufacture after the failure of the Patent Arms Manufacturing

SILVER MEDAL AWARDED BY THE AMERICAN INSTITUTE, 1845

Made by R. Lovett

[The five gold medals, shown at the head of this article, were also made by Lovett and have the same obverse as above.]

With the five gold medals, bequeathed in 1905 by Mrs. Samuel Colt to *Wadsworth Atheneum, Hartford, Conn.*

Company is a familiar story. The pistols made at Paterson had found much use and favor in the Seminole War in Florida and in the border fighting in Texas. With the outbreak of war with Mexico, such a demand for them arose that in January 1847 the War Department, at the instance of Captain Samuel H. Walker of the Texas Rangers, contracted with Colt for a thousand military revolvers of improved design. These Colt was able to supply by having them made at the armory of Eli Whitney in Whitneyville, Connecticut. Colt next opened a factory of his own in Hartford, where he continued the manufacture of revolvers to fill further Army orders and to satisfy mounting demands from the public. Continuing a practice begun at Whitneyville, Colt had these arms marked: *Address Samuel Colt, New-York City.*[2] When a seven year extension of his basic patent was granted in 1849, his business stood on a very solid foundation.

[2] The earliest New York City Directory listing of Samuel Colt is Doggett's of 1843–44, which identifies him as "engineer, n.y. university," where he had rented quarters in the old University Building on Washington Square and carried on experiments with conductors in close contact with Samuel F. B. Morse. (Rohan,

In the fall of that year Colt entered two cases of pistols of his improved design in the fair of the American Institute, now held at Castle Garden, New York City. The entry was apparently too late to qualify for an award, since the favorable recommendation of the judges was not acted on. The text of their report, probably the most enthusiastic of any year, was as follows:

*No. 1920* Is the Best Specimen of Revolving Pistols—This arm is the
*Too late* well known "Colts Pistol" furnished by the Government of the United States. Among the arms in use in Mexico it was one of the most efficient. The late Capt. Walker of the Texan Rangers, said of it "I would rather face 1000. of the Enemy with 250 men, armed with *Colts Pistols* than with 1000 men armed with the Weapons in ordinary use." The pistols now exhibited have been much simplified the whole lock comprising but 7 pieces. They are more serviceable than the former ones, are beautiful specimens of workmanship and in our opinion worthy of Special Notice, and a *Gold Medal.*

. . . . . .

WALTER W. SMITH
JOHN P. MOORE } Judges
GEO. H. GILLESPIE

*New York October 10, 1849.*

At the Twenty-third Annual Fair in 1850 Colt received his fourth gold medal from the Institute and the first which was awarded exclusively for his pistols. It was also the first occasion on which he met competition in the form of pistols with revolving cylinders (—previously the other handarm entries had been of the pepperbox variety). In that year the list of entries included "No. 380—Pistols with Accoutrements—Samuel Colt" and "No.

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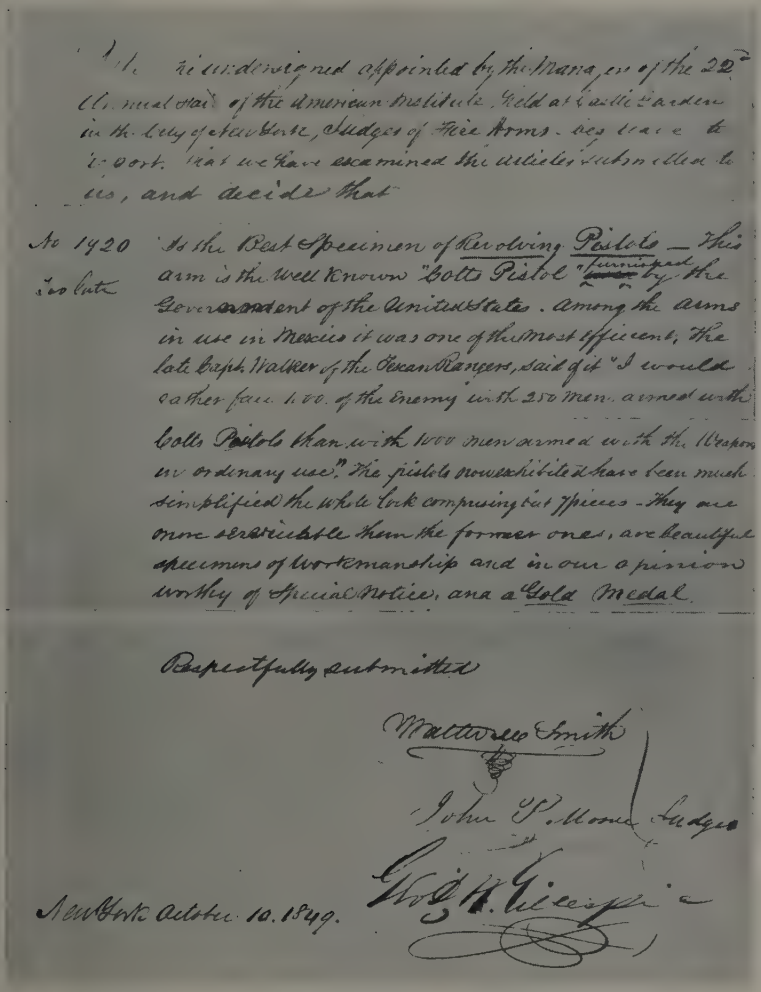
*Yankee Arms Maker*, 157. See also Kimball, "The Old University Building and the Society's Years on Washington Square," NYHS *Quarterly*, July 1948, 183–5, 201, 216.) The 1845–46 Directory lists "COLT'S REPEATING FIRE ARMS, 2 Barclay," and adds: "Beware of counterfeits of this article." The final listing of "Colt Samuel, engineer," in a New York City Directory appeared in 1846–47 and gives his address as "Post's building." His first listing as a resident of Hartford, Conn., was in the Hartford Directory of 1848. (—EDITOR)



We the undersigned appointed by the Managers of the 22nd Annual Fair of the American Institute, held at Castle Garden in the City of New York, Judges of Fire Arms - do hereby certify that we have examined the articles submitted to us, and decide that

No 1420 To the Best Specimen of Revolving Pistols — This arm is the well known "Colts Pistol" ~~invented~~ furnished by the Government of the United States. Among the arms in use in Mexico it was one of the most efficient, the late Capt. Walker of the Texan Rangers, said of it "I would rather fight 100 of the Enemy with 250 men armed with Colts Pistols than with 1000 men armed with the Weapon in ordinary use." The pistols now exhibited have been much simplified the whole lock comprising but 7 pieces - They are more serviceable than the former ones, are beautiful specimens of workmanship and in our opinion worthy of Special Notice, and a Gold Medal.

Respectfully submitted

Matthew Smith

John F. Moore Judges

Wm H. Vieuxpont

New York October 10. 1849.

EXCERPTS FROM AMERICAN INSTITUTE JUDGES' REPORT, 1849

From papers of the American Institute of the City of New York

*The New-York Historical Society*

1433—Eight cases Revolving Pistols—Mass. Arms Co. Chicopee Falls, Mass." The judges' report, after finding "No. 380 is the best Revolving Pistol," went on to say: "380, Colt's Revolving Improved Pistols are worthy of a gold medal & special notice, also No. 1433 are worthy same award and notice." The recommendation as regards No. 1433 was not followed by the managers of the fair, a silver medal being given to this entry instead. Such discretion proved commendable since in the following year the Massachusetts Arms Company was found by a jury in the Federal District Court of Massachusetts to be infringers of Colt's patent and the further sale of their arms was enjoined.

Throughout the 1850's Colt continued to exhibit his arms at the American Institute fairs in alternate years, on each occasion receiving the highest premium. In 1851 and 1853 he was awarded a diploma in lieu of a previous gold medal, the judges in the latter year taking special note of the "superior workmanship" and "world wide reputation" of the arms exhibited. This was undoubtedly a reflection of the fact that Colt revolvers had been displayed and acclaimed at The Great Exhibition in London in 1851 and that their inventor had thereupon been awarded a Telford Medal by the Institution of Civil Engineers. In 1855, on exhibiting a new model of revolving rifle, the first made since Paterson days, Colt received his fifth and last gold medal from the American Institute, "for the best revolving pistols and rifles." This was the same year that Colt's arms won a medal of the first class at *L'Exposition Universelle* in Paris. He exhibited again at the 1857 fair of the American Institute and was awarded a diploma.

With the burning of the Crystal Palace during the course of the 1858 fair, the industrial exhibits of the Institute suffered a serious lapse. Not until after the Civil War were firearms displays substantially resumed. Meanwhile, Samuel Colt had died in 1862. Besides supplying to the world the first practical multifiring arm of military value, he left to students and collectors of arms a legacy of models which have come to command more attention

than any other antique firearm in America. On the objects of this interest the records of the American Institute awards cast new, yet contemporaneous light.

One novel aspect of the judges' reports is that they reflect, for the earlier period, an interest focusing almost entirely on the Colt revolving rifle, rather than on the pistol. It was the long arm that first attracted attention and won the initial awards and Government orders. Not until 1849 did the pistol, in the form of the simplified Walker model, receive acclaim of its own. Today it is of course the hand arm that comes to mind when the name of Samuel Colt is mentioned. Another matter which the reports bring out is the great increase in fire power which the Colt revolver provided, and which for the percussion era was quite revolutionary. This gain of fourfold or more was of course mentioned in the trials of the new arms conducted by the Army in 1838 and by the Navy in 1840, reports of which may be found in Haven & Belden's *A History of the Colt Revolver*, but the perception of the Institute judges was well in advance of controlling military opinion. Only after demonstration in battle did the views of a few enthusiastic officers like Captain Walker prevail in the Bureau of Ordnance.

NOTE: The records of the American Institute—or, to give the organization its full name, the American Institute of the City of New York for the Encouragement of Science and Invention—fill 99 cases, of which the Society fortunately possesses an exact and detailed inventory. In both printed and manuscript form, the records deal with the ways and means of stimulating inventions and allied topics from the late 18th century down to 1941. Especially valuable are the documents relating to the annual fairs of the Institute, at the very first of which, in 1828, 28-year-old James Bogardus got a gold medal for an eight-day, three-wheeled chronometer clock. Bogardus, who afterward conceived of and built what is generally believed to be the first complete cast-iron building in the world, was only one of many inventors who won their first recognition at the annual fairs of the Institute.—WAYNE ANDREWS, *Curator of Manuscripts.*

# ACTIVITIES OF THE SOCIETY

ON MAY 10, a preliminary showing of a portrait of Dr. Fenwick Beekman, our President, was held at a reception for members of the Board of Trustees and their friends in the Board Room. The portrait was painted by DeWitt M. Lockman, Recording Secretary of the Society and recently elected President of the National Academy of Design. This brings to seventeen the number of portraits of distinguished Americans painted by Mr. Lockman for the Society, a work begun in 1931 and including likenesses of Franklin D. Roosevelt, Calvin Coolidge, Cardinal Hayes, Bishop Manning, Nicholas Murray Butler, Wilberforce Eames, and other notables. The portrait will be placed on permanent exhibition in the Library.

Other activities during the quarter year beginning April first follow:

*April 5:* Lecture for members and friends, "History and Development of the F.B.I." by Mr. Edward Scheidt, Special Agent in Charge of the New York Office.

*April 9:* High School History Program: Illustrated and demonstrational talk,"In the Days of Wigs and Gunpowder," by Mr. Wall and an accompanying movie, "Drums Along the Mohawk." The movie was also attended by the School Art League.

*April 28:* Meeting of the United Daughters of the Confederacy. Bestowal of Military Crosses on World War II Veterans and special showing of the exhibition: THE CONFEDERATE STATES OF AMERICA (opened April 19 and closed June 13).

*May 3:* Lecture for members and friends, "The History of the American Indian as Revealed through Archeology," by Dr. Carl E. Guthe.

*May 5:* High School Loan Exhibition installed in Manual Training High School, Brooklyn.

*May 6:* Opening of a special exhibition: 55 YEARS OF U.S. COMMEMORATIVE STAMPS, lent by Dr. Arthur H. Merritt (to continue through July 24).

*May 7:* School Art League Program: Illustrated talk, "Men and Ships of the American Navy," by Mr. Wall, and showing of the film, "Coast Guard Academy." Meeting of the Steamship Historical Society of America and a special exhibit of paintings of early steamboats from the collections of Thomas A. Larremore and William H. Ewen on display in the Map and Print Room.

*May 29:* Sunday organ programs with Marshall Bush at the console concluded for the summer.

*June 6:* Annual Strawberry Festival: Lecture by Carl Carmer on "Cavalcade of American Legend," and opening of the special exhibition of RECENT ACCESSIONS (to continue through September 15), followed by refreshments in the garden. Five hundred guests attended.

*June 11:* Party for the Children of the Confederacy given by the United Daughters of the Confederacy.

*June 28:* Presentation of School Art League Awards.

The special exhibition, GOLD FEVER, originally scheduled to be concluded March 13, and extended to July 15, has now, because of its popularity and timeliness, been extended to December 24.

Mr. Vail has been engaged in a number of activities centering about the new Harvey S. Firestone Memorial Library, Princeton University, this spring. On April 11th, at a meeting of the National Society of Autograph Collectors held in that Library, he acted as Moderator in a round-table discussion on problems and relationships between the collectors, historical societies, dealers, historians, and archivists. Returning to Princeton on April 30th, he represented The New-York Historical Society at the official opening of the new Library, and at a meeting of the Bibliographical Society of America there on June 4th he read a paper on "Bibliographical Notes on Certain Eastern Mining Companies of the California Gold Rush, 1849–50."

Mr. Vail also delivered a lecture in Middletown, New York, on June 9th before the Historical Society of Middletown and Walkill Precinct and he has been appointed a consultant to the Seminars on American Culture, to be held in Cooperstown, New York, by The New York State Historical Association, July 5–15.

Miss Barck will also officiate at the Seminars as a member of the faculty, sharing honors with James Taylor Dunn of Cooperstown in a Section on "History in the Library."

# RECENT ACCESSIONS

A SPECIAL exhibition of RECENT ACCESSIONS opened on June 6th in the south main-floor gallery and will continue through September 15th. By no means all of the valuable recent gifts for which we should have liked to find display room could be shown there. Among those received during the three months ending with May, are the following:

Civil War cartoon: "Virginia Paws-ing." *Gift of Dr. Jerome Alexander.*

Oil portrait of *William Henry Seward* (1801–1872), Governor of New York, 1839–42, United States Senator, and Secretary of State under Presidents Lincoln and Johnson, by Emanuel Leutze (1816–1868). *Gift of an Anonymous Donor.*

Costume worn by James William Beekman, Jr., at the Bradley Martin Ball, 1897; 19th-century bridle bits, from a collection formerly in possession of the Beekman family; silk dress, *c.* 1820, from the Beekman family; additional Beekman and Milledoler family papers; papers of Colonel Jacob Glen relating to the French and Indian War; four 18th-century American newspapers; 27 pieces of New York paper currency, 1767–77; two political broadsides, Albany 1788. *Gift of the Beekman Family Association.*

Collection of manuscripts of Robert I. Brown and Company relating to their marble yard in New York City, supplementing a collection presented in 1943. *Gift of the estate of Robert I. Brown (through Miss Aneita Doty Brown).*

Ship's paper of the brig *Elizabeth*, 1833, signed by Andrew Jackson; album of photographs of civil and military officers of the Civil War; *Constitution of the Confederate States of America*, New Orleans, 1861; tickets, pamphlets, newspapers, and other material of historical interest. *Gift of Mr. William Bishop Clarke.*

Doll, *c.* 1860, brought from London for Mary M. Berrill, mother of the donor. *Gift of Miss Helen Cossitt.*

Presidential campaign kerchief of 1884, with portraits of presidential candidate James G. Blaine (1830–1893) and vice-presidential candidate John A. Logan (1826–1886). *Gift of Mrs. Georgiana Dearduff.*

Two indentures for lots on Great George Street in the Out Ward of New York City (part of the Elbert Haring farm which later belonged to Henry Eckford), dated May 8, 1784. *Gift of Mrs. Charles De Kay.*

Miniature of an *Unidentified Man* by George Harvey (*c.* 1800–1876). *Gift of Mr. Charles E. Dunlap.*

Twenty-one menus of steamships; 206 menus of New York City and New York State hotels, mostly in the 1930's; *Who's Who in Newburgh*, 1935; six other pamphlets relating to Newburgh; hotel periodicals. *Gift*

*of Mr. Leo A. Dunn, manager of the Palatine Hotel at Newburgh, New York.*

Collection of bills, letters, deeds, and family papers of Oscar Tyler, sheriff of Albany County, New York, 1846–49. *Gift of Mr. Horace T. Dyer.*

Six deeds, 1784–1826, for property at Bordentown, New Jersey, which later became "Bellevue," the estate of Richard Watson Gilder, the donor's father. *Gift of Mr. Rodman Gilder.*

Collection of 19th-century children's clothes. *Gift of Miss Dorothy G. Hathaway.*

Oil portrait of *General Winfield Scott* (1786–1866) by H. B. Hall; oil painting of the yacht, *America,* 1851 by Unidentified Artist; journal of Lieutenant Commander Christopher Raymond Perry Rodgers, U.S.N. (1819–1892), August 1840–November 1842; three volumes of letters to Rear Admiral John Jay Almy, U.S.N. (1815–1895), from the Navy Department, 1873–76; 16 early maps; 99 Civil War letters and documents; 200 mezzotint engravings by John Samuel, Emily and William Sartain; three collections of prints–Presidents of the United States from Washington to Cleveland; Henry Clay, John C. Calhoun, Daniel Webster; Winfield Scott. *Gift of Mr. Henry O. Havemeyer.*

Oil panel portrait of *Gouverneur Morris* (1752–1816) by Unidentified Artist. *Gift of Mrs. Gerald Hughes.*

Watercolor drawing by Charles Detaille, 1890, of the public road coach "The Comet," which operated out of Paris at the turn of the 19th century; two watercolors by Crafty of coaching scenes; photograph of the New-York–Philadelphia coach "Liberty"; colored lithograph, New York from 42nd Street looking south, 1879; colored engraving, *The Distressed Situation of the Quebec & the Surveillante,* 1780. *Gift of Mr. James Hazen Hyde.*

Box of unused office quill pens manufactured by Emanuel De Young (Deyoung), listed as a New York quill manufacturer, 1846–54, and later as a New York stationer; leather wallet owned by James K. Polk (1795–1849) while serving as Speaker of the House of Representatives, 1839, with a receipt for a subscription to the *United States Magazine and Democratic Review. Gift of Mr. Wilmer Leech.*

Padlock and key from Fortress Monroe, Virginia, while Jefferson Davis, former President of the Confederate States of America, was imprisoned there; compass owned by Jefferson Davis at Fortress Monroe; piece of wood from the "Bloody Angle" at Gettysburg Battlefield, 1863. *Gift of Mrs. Helen C. Marsh.*

Collection of papers of John McComb, Jr., New York architect, great-great-great grandfather of the donor, including four account books, two folders of letters and papers, and 20 drawings and architectural studies; receipt book of John McComb, father of John McComb, Jr.; account book, diary and letter book of John McComb IV, son

of John McComb, Jr.; folder of papers of the family of Edward S. Wilde, great-grandfather of the donor; silhouette of him; photograph of his residence at Glen Ridge, New Jersey; 57 engraved portraits and views. *Gift of Miss Abbie Collingwood Miller.*

Confederate Army beltplate from the battlefield of Prairie Grove, Arkansas, 1862. *Gift of Miss Byrd Mock.*

Presidential campaign medal of 1856, relating to the candidacy of John C. Fremont (1813–1890); two 19th-century wedding gowns; collection of manuscripts relating to William D. Murphy (1796–1877), grandfather of the donor, sailmaker, merchant, shipowner, abolitionist, and member of the Common Council of New York City. *Gift of Mr. Deacon Murphy.*

Half-models of four Hudson River steamboats; 159 manuscript volumes relating to Hudson River steamboats and barges, 1853–69, being the record books of Commodore Alfred Van Santvoord, maternal grandfather of the donor; correspondence, accounts and report, 1867–68, of the Commissioners for the Improvement of the Hudson River, A. Van Santvoord, secretary-treasurer; five account books of a safe manufacturer, 1845–46 and 1865–69, and four unidentified account books, 1857, 1863, 1869; correspondence and accounts relating to mines in North and South America, of Eben Erskine Olcott, father of the donor, and his partners comprising 11 letter file boxes, ten miscellaneous bundles, 12 press copy letter books, eight account books; photograph of the steamboat, *Albany;* 168 volumes relating to navigation and to New York City. *Gift of Mr. Alfred Van Santvoord Olcott.*

Printed circular letter dated New York, October 8, 1811, to the Governor of Mississippi territory, applying for aid in building a canal between the Great Lakes and the Hudson River, signed by Gouverneur Morris, DeWitt Clinton, Simeon De Witt, William North, Thomas Eddy, Robert R. Livingston, and Robert Fulton. *Gift of Mr. John E. Parsons.*

Three volumes illustrated with reproductions of pencil sketches by the donor. *Gift of Miss Lili Réthi.*

Printed voile dress, *c.* 1850–60, worn by Louisa Hart (1828–1867), wife of the Rev. Jared B. Flagg, New York artist and later Episcopal Minister of Grace Church, Brooklyn, N.Y. *Gift of Mrs. Scribner Schieffelin.*

Forty-one framed and nine unframed reproductions in black and white and in color of the prize paintings which were winners of the Samuel T. Shaw award from 1894 to 1944, autographed by persons attending the testimonial dinner to the prize-winning artists at the Salmagundi Club; 43 framed and 12 unframed photographs of the testimonial dinners from 1910 to 1943. *Gift of Mr. James E. Shaw, in memory of his father, Samuel T. Shaw.*

Collection of 300 bookplates designed and engraved by Edwin Davis French in three volumes; one volume of bookplates designed by French and engraved by other artists; 137 bookplates by Sidney L. Smith; 111 bookplates by A. N. Macdonald; two etchings by Frank W. Benson (designs for bookplates). *Gift of Mr. Oliver C. Sheean.*

Early 19th-century mantel from the Willoughby House, Brooklyn Heights, N.Y.C., later in the Brooklyn home of Gordon Lester Ford (1823–1891), lawyer and bibliophile, and Paul Leicester Ford (1865–1902), historian and novelist. *Gift of Mrs. Roswell Skeel, Jr.*

Early 19th-century nursing bottle from the family of Cyrus P. Smith, first elected Mayor of Brooklyn (1832–1840), great-great-great grandfather of the donor. *Gift of Master Cyrus Smith.*

Two pencil drawings by the donor of a proposed World War I memorial arch at Madison Square; two photographs of a design by the donor of proposed restoration of Castle Clinton. *Gift of Mr. Edward Steese.*

Oil portrait of *Samuel Untermyer* (1858–1940) by Anders Zorn, 1901. (The subject was a prominent New York lawyer and civic leader.) *Gift of Mr. Irwin Untermyer, Mr. Alvin Untermyer and Irene Myers Richter.*

Proclamation of Colonel Francis Nicholson and Colonel Samuel Vetch, Boston, May 9, 1709, about volunteers for the expedition against the French in Canada; proclamation by Colonels Nicholson and Vetch, New York, May 26, 1709, about arms for the expedition. *Gift of Mr. Lucius Wilmerding.*

Oil portrait of Francis Hopkinson Smith (1838–1915), artist, author, architect, by J. Allen St. John (1872–); letter to the President of the United States (James Madison), dated, New York, October 8, 1811, seeking Federal aid for building a canal between the Great Lakes and the Hudson River, signed by Gouverneur Morris, DeWitt Clinton, Simeon De Witt, William North, Thomas Eddy, Robert R. Livingston, and Robert Fulton; *The Lawson History of the America's Cup*, 1902, and 64 other volumes of history and biography. *Gift of Mr. George A. Zabriskie.*

THE NEW-YORK HISTORICAL SOCIETY, CENTRAL PARK WEST & 77TH STREET

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